

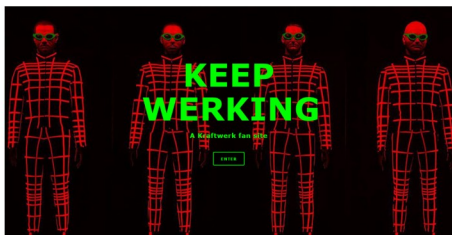


AKTIVITÄT

ELEKTRIC MUSIC

SPECIAL

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A K T I V I T Ä T

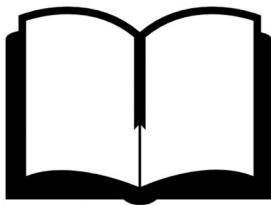
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



INTRODUCTION

ELEKTRIC MUSIC SPECIAL - MARCH 1994

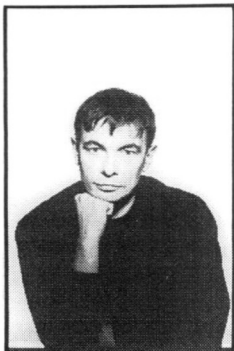
ELEKTRIC MUSIC is a new duo of Karl Bartos and Lothar Manteuffel. In 1991 they decided to form their own group together, called Elektrik Music.

The group has generated a lot of interest, not only to fans of Kraftwerk and electronic music, but also as part of the music scene as a whole.

This special edition of **AKTIVITÄT** features a spotlight on Elektrik Music, the work on their debut album and their releases to date, but also on the bands other works with other artists which they wanted to do, since Karl's break with Kraftwerk.

I hope this edition will answer a lot of questions and queries you have on Elektrik Music and will hopefully give you more of an insight into the group.

Paul Wilkinson
March 1994



THE STORY SO FAR

As the 1980's wore on, Kraftwerk member **Karl Bartos** became increasingly bored with the lack of output from the band, Kraftwerk having only two albums to show from the decade. In August 1990, Karl decided to leave the group. As news filtered through this was not seen as just a split but as a major breakaway from the Hütter/Schneider/Bartos writing team and a major split within the music industry.

After a break, Karl decided to form a new band with an established friend, Lothar Manteuffel. Karl has known Lothar since 1975 and his first days with Kraftwerk.

The musical history of Karl Bartos begins as a music student at the Robert Schuman conservatory in Düsseldorf. Karl was hoping to obtain a regular job with the Berlin Symphony Orchestra.

Around 1970, Karl was a member of a band called Sinus, playing percussion. Other members were Bodo Staiger, Allen Warren, Rainer Senneward and Peter Wollek.

Following on from this band, Karl was to join Kraftwerk in 1975. This came about through Ralf Hütter knowing Karl's professor. Ralf explained to him that Kraftwerk needed a classically trained percussionist for their forthcoming tour. So, Karl would study, teach, perform during the day at the conservatorium and play music with Kraftwerk in the evening.

In April 1975, after a few dates in Europe, Kraftwerk went to the United States to tour followed by Europe and the rest of Karl's fifteen years with Kraftwerk is well documented history.

Lothar Manteuffel's history is much less well known. Following his period as a student, he formed a duo called **Rheingold**. This German pop group, who mixed synthesizers, electronic percussion and guitars very tastefully, usually sang the lyrics in German, as well as performing instrumentals. As well as Lothar, the other member of this duo was Bodo Staiger. They released their first album in May 1980, simply titled 'Rheingold'.

This excellent album, an example of what was then the Neu Deutsch Welle, features a track called 'rendezvous'. For years, this track has been rumoured to feature Kraftwerk on it. In fact, the lyrics were co-written between Lothar Manteuffel and a certain Emil Schult, which perhaps explains the root of this mistaken rumour. This first album also contains tracks such as '**Fluss**' and '**Drieklangdimensionen**' (which was later to be remixed by Elektric Music).

Also featured on this album, duetting on the track '**Rendezvous**', was a female called Brigitte Kunz, who also appeared on the band's second album, called '**R**'.

Like the first album, '**R**', released in Spring 1982, was mixed by the late Conny Plank at his own studio.

This album is more powerful than **'Rheingold'**, especially in terms of the percussion. The album also features two tracks co-written with Emil Schult, these being **'Fan Fan Fanatisch'** and **'Augenblick'**. The album shows Bodo now the music writer and Lothar as the lyricist, who also at this time was writing different music and writing with friends.

The album **'R'** did well for Rheingold and reached position number 13 on the German album chart. A single was released, **'Fan Fan Fanatisch'**, which reached position number 24 on the German single charts.

June 1982 saw Rheingold's two albums issued outside of Germany. Another single, **'Drieklangdimensionen'**, entered the Belgian charts. In Holland, a track from the first album was issued, **'Das Steht Dir Gut'**, reaching number 24 in that country's singles chart.

Early in 1983, Rheingold opened their own sound studio. In the late Autumn, they issued their single **'Via Satellit'**. In 1984 their last album was released, **'Distanz'**. A further single was released and they made appearances on TV shows such as **'Popstop'** and **'Musikladen'**.

After Rheingold split in 1985, Lothar spent his time working in different studios around the world. In 1991 came Lothar's chance to form a new group with Karl, to be named Elektric Music.

THE BEGINNING

Firstly, Elektric Music had to find a studio and offices from which to operate from. This came about via their engineer, Stefan Ingmann. He owned a studio in Düsseldorf, used by various bands. Stefan was approached by Elektric Music, who he already knew, and he agreed to let them use his studio. Not only this, but Stefan allowed the studio to be used only by Elektric Music and Stefan became one of the members of the Elektric Music team, by becoming their engineer.

Karl and Lothar started work on their debut album, though working on several side-line projects at the same time.

The first of these side-line projects being the Planet Rock remix of Afrika Bambaataa. Elektric Music were approached by the Tommy Boy record label to remix the track in December 1991, for release in mid 1992.

The next project to be handled by Elektric Music was a single by a band called **Our Heaven**. SPV records asked them to produce the single, released in Germany. The single, titled **'Heaven In Pain'**, was issued in 12" and CD single formats and featured four tracks, all different versions of the **'Heaven**

In Pain track - 7" Radio Version, 12" Edit Mix, 12" Loop Mix and Ambient Mix. The group are a duo, featuring Tommy J. Venus and Mickey Cholewa, with guest vocalist for this single being Darrin Huss of the band Psyche.

In April/May 1992, the UK music paper the NME approached Elektric Music to produce a cover version of a UK number one hit for their charity album, **'Ruby Trax'**. For many people this was the first opportunity to hear Elektric Music. The track that Elektric Music chose to cover was **'Baby Come Back'**, an uptempo pop track originally a hit for **The Equals** in the late 60's. It was quite a radical rearrangement of the song, all synthesized and with vocoded 'singing' too. This showed a different angle to Elektric Music in comparison to their more sharper and serious side heard on subsequent recordings. Interestingly, it has been mentioned that the bands other possible choice of past number 1 to cover was **'Are Friends Electric'** by **Tubeway Army**.

While work on the bands debut album progressed at their studio, they were also off to New York every so often, being involved with production duties for the group Information Society. The album **'Peace and Love Inc.'** features two tracks produced by Elektric Music; **'Where Would I Be Without IBM'** and **'To Be Free'**. On another trip to New York, Karl and Lothar visited the New York Music Seminar, where they were joined by Todd Terry and Afrika Bambaataa.

MAKING ESPERANTO

As well as all the side projects, Karl and Lothar were recording their debut album. They classed themselves as newcomers and thus aimed for their own sound and new style. The album, to be titled **'ESPERANTO'**, developed naturally and its concept became like a biography to begin with.

The first track was **'SHOWBUSINESS'**, which was a reflection of what Karl and Lothar were in and where they stand now. The second track was **'TV'**, as they watched a lot of TV while they recorded! By the time the third track, **'INFORMATION'** came about, the theme was clear to the band.

The album has several collaborations with different artists, the first being with **Andy McCluskey** of British band **OMD**. The circumstances of how the collaboration came about have been well documented in interviews with both ELEKTRIC MUSIC and also OMD, but to recap, Andy McCluskey approached Karl first, because OMD were covering Kraftwerk's **'NEON LIGHTS'** for their **'Sugar Tax'** album of 1991 as he hoped to use some of the original sounds on this remake. He later visited the Elektric Music studio and they decided to make a track together. This turned out to be **'KISSING THE MACHINE'**. In addition, he also co-wrote **'SHOWBUSINESS'**, which was actually the first track for the album.

The other collaboration, which is well known although much more vague, is with the Leeds based band **LFO** on the '**INFORMATION**' track.

The track was written about an item that is everywhere and around us. When LFO's album '**FREQUENCIES**' came out, Elektric Music faxed Warp records asking to work with LFO. LFO then went to Germany to record a track with them. Warp records announced that this was to be released as single in September 1992. There was to be two mixes by Elektric Music and two mixes by LFO - three of these mixes '*dance mixes*' and also a '*listening mix*'. Unfortunately, negotiations broke down between LFO/Warp and Elektric Music and there were a lot of complications with releasing it as a single, so it was shelved, the song itself eventually appearing on '**ESPERANTO**'.

Amongst the other tracks on the album are '**LIFESTYLE**', '**CROSSTALK**' and '**OVERDRIVE**'. Completing the album is the title track itself, which is about the little known language, esperanto, which was designed to unite the whole of Europe. Esperanto means hope and the band asked Emil Schult to design a cover around this meaning. Emil drew a rising sun, which to the band meant a new day - a rising sun to start the day, a sign of hope.

When their engineer Stefan Ingman came to their studio one day, he had a copy of a Ryuichi Sakamoto album with him. The cover design featured a Japanese rising sun design and they realised that the cover for the '**ESPERANTO**' album had the same basis, but it was purely coincidental.

FINALLY - IN THE SHOPS

After a wait that seemed to last forever, the first true Elektric Music material appeared in the shops, released in December 1992, '**CROSSTALK**' was pressed in a limited edition of 5000 CD singles and 250 10" promo-only singles, released by the German-only label SPV records.

'**CROSSTALK**' filtered through to the UK, though the 10" copies were mainly for the US and German DJ's. The CD single featured three tracks, '**CROSSTALK**', '**INTERCOMIX**' (a different version of '**CROSSTALK**') and '**BABY COME BACK**'. The promo 10" featured only '**CROSSTALK**' and '**INTERCOMIX**' - not '**BABY COME BACK**'.

'**CROSSTALK**' was written by Karl, Lothar and Emil Schult. They set out to create 'punchlines' - for example, "*cancel superstition*" and "*come on, twist and shout*". They would write them down and try and use them.

The next single, released in February 1993, was '**TV**'. This features a shorter version of the track in comparison to the version on the '**ESPERANTO**' album. The B side again featured a kind of

instrumental version of the A side, called 'TELEVISION' which also had some German lyrics, while the 12" featured 'TV2' - another, different, version. The majority of Elektric Music's songs feature English vocals and lyrics. This was because Elektric Music thought that English was still the 'pop' language that most people understood.

The single was released in Germany only once again as a deal for other countries still had to be struck. The 'TV' single was released on CD, 12", 12" picture-disc and mini disc single, as well as promo-only 10", in Germany. In the last week of May 1993, 'ESPERANTO' finally hit the shops in Germany and was imported massively into other countries by companies wishing to sell Elektric Music.

A promo video for 'TV' exists, featuring Karl and Lothar in mock-newsreader/cameramen mode! The video has a lot of archive footage used in it too, to give it some kind of period nostalgia. The picture disc of the single is also used in the video in a number of ways.

INTEREST AND GREAT BRITAIN

By this time, worldwide there was a lot of interest in Elektric Music. It was very reassuring to be told one day that Elektric Music had signed to **eastwest** for releases for the rest of the world. The reason for this was that they had lots of offers for this country and that country, but EastWest were for the world so it was very convenient for the group and record label.

EastWest released the album relatively quickly, as it was felt that the album should have been out 'yesterday'. Being released at the end of June, the vinyl edition, which was planned, was not issued, so it appeared only on CD and cassette.

However, the album failed to chart. One reason is due to the lack of publicity that EastWest had given the album. The main form of promotion seemed to be reviews in the usual music papers, followed later on by a few interviews.

The first EastWest single release, 'TV', followed at the end of July, but failed to make much of an impact and thus failed to chart. Released on 7", 12", and CD single, a cassingle was planned but never actually appeared. The tracks used on the 12" and CD formats mirrored the German releases, while the 7" featured the same two tracks as per the CD, though the sleeve wrongly credited the A side as 'TV2', which is not the case.

The music press and many fans of Kraftwerk were able to obtain copies of the album, but with Karl's pedigree of being with Kraftwerk, they couldn't sit and listen without comparing it to Kraftwerk. 'Well

this is the next step... etc.'. Which wasn't helpful for a band trying to shed this image. But it was beneficial, as without it they wouldn't get as much attention from the music press if they were just an electronic band.

One 'ESPERANTO' novelty worth noting is a specially produced dictionary of the esperanto language, in 'ESPERANTO' style packaging!

Elektric Music found themselves amongst a lot of popularity with electronic music lovers. To them, the next step after receiving the records was to see Elektric Music perform live. A tour of England was planned for the middle of October - then late October - then November - then, unfortunately, shelved. The reason was that the venues that were considered suitable were unavailable. They plan to have an elaborate stage set when they do tour, but the plans are secret except to a select few.

LAIFSTAIL

The next single, the third in Germany, was released on October 25th. Elektric Music had remixed the track 'LIFESTYLE' for single release. Two of the five mixes are aimed at the club scene. Their first German single, 'CROSSTALK', was imported on the 10" and CD single formats into America where it became a surprise hit on the American dance chart.

'LIFESTYLE', or 'LAIFSTAIL' as it says on the sleeve in dictionary fashion, has five versions of the track on the CD single ('Radio-style', 'Club-style', 'Phoneme-style', 'Album-style' and 'Edit-style') with only three of the mixes on the 12" format ('Edit-style' B/W 'Club-style' and 'Phoneme-style').

A promo video for the song exists. The coloured shapes/figures that appear on the singles sleeve are to be found in animated form in the video, along with footage of Karl and Lothar performing the song.

In the UK, EastWest issued a promo-only 10" release of 'LIFESTYLE' in November, featuring the same three mixes as per the German 12" but in a different pic sleeve, but have not, to date, issued the single commercially to the general public. It now looks as if the single may not be issued in the UK, the original release schedule date long since passed now.

THE FUTURE

1993 has proved to be a very hectic year for Elektric Music. They have produced and worked with numerous bands and Karl is certainly enjoying his time with his friend Lothar Manteuffel.

1994 should prove to be an equally busy year, especially if Elektric Music plan to play live. I know many people will travel to see them perform on stage.

Widely reported was the band's possible future collaboration with Electronic, though full details have still to be revealed at this time. The band are currently producing an album for the Swedish band **Mobile Homes**.

Also, the band recorded a short live performance for a French/German TV broadcast and amongst the songs performed was a new track. This was recorded at the end of January and was originally scheduled to be broadcast on the 14th of February by the ARTE channel. It has now been put back until late March.

Whatever the future holds, Elektric Music have already made a definite presence in electronic music. Whether it will be as influential as Kraftwerk's time will tell, but they have certainly made their music ... Elektric.



ELEKTRIC MUSIC - THE RELEASES

Although they have not been active for long and have released relatively little music, there have been numerous promo-only and multi-format releases to whet the Elektrik Music collectors appetite.

In Germany, the band are signed to SPV records. Elsewhere their records are issued by EastWest, part of the WEA label. One peculiar oddity of this arrangement is that WEA tend to press most of their product in Germany! So, the bands UK CD release of '**ESPERANTO**' is actually pressed in Germany - but, because of the SPV deal, this version is not actually available in Germany.

GERMANY

In addition to the bands first album, '**ESPERANTO**', three tracks have been issued as singles in Germany; '**CROSSTALK**', '**TV**' and '**LIFESTYLE**'.

'CROSSTALK'

Formats; CD single, 10" promo-only single.

The bands first proper release was the '**CROSSTALK**' single, issued in December 1992. There are two formats available; CD Single and 10" single. Both are now very rare, the 10" in particular is extremely rare due to the fact that it was pressed in a limited edition of 250 copies only, destined mainly for promotional purposes in the United States. There has been a lot of confusion concerning the availability of this single on 12" single; the CD single states on the back of its cover the catalogue number for the CD and also a 'MS' - presumed to be maxi-single, the standard phrase for a 12". It appears though that this MS catalogue number applies to the promo-only 10" - there is in fact no 12" release after all.

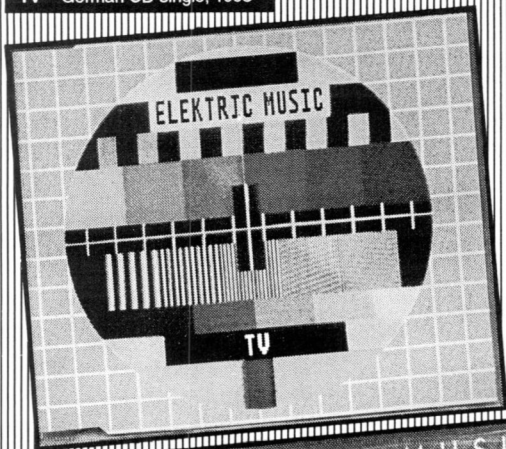
The CD single (SPV, 056-110363) contains three tracks and is packaged in a full colour cardboard/plastic 'digipak' type sleeve design. A sticker stating that it is a 'Ltd. Edition of 5000' is stuck on the front and the covers are individually numbered on the back. (There are some copies that are not numbered though!) The cover is quite lavish, folding out to reveal a full colour photo of both Karl and Lothar with a funfair as a background. The sleeve design is by Emil Schult and there are echoes of the Kraftwerk style artwork in the electricity pylon illustration on one of the digipaks panels.

The three tracks are; **CROSSTALK** (5.52), **INTERCOMIX** (4.08), **BABY COME BACK** (4.14). The sleeve states that the time of '**CROSSTALK**' is only 3'33", but this is not correct. It is the same version





TV - German CD single, 1993



Crosstalk - German CD single, 1992

that also appears on 'ESPERANTO', clocking in at 5'52". 'INTERCOMIX' is based on 'CROSSTALK', but with only the title repeated over and over, instead of the proper lyrics. 'BABY COME BACK' is the same version as first issued on the NME compilation album 'RUBY TRAX'.

The 10" single (SPV, 050-110365) has a very different cover design and also omits the 'BABY COME BACK' track. It is basically just a plain white card cover, but it has the electricity pylon logo and the titles rubber-stamped onto it. (See illustration.) The inner bag has a sticker attached with the details of the tracks. The labels are either white or have details rubber-stamped once again.

'TV'

Formats; CD single, 12" single, 12" picture-disc single, Mini-Disc single, 10" promo single.

Hardly had 'CROSSTALK' made its appearance than a follow up appeared in February 1993. 'TV' was a strong choice of single and certainly harked back to Kraftwerk in its melodic fashion. The single was given the multi-format treatment by the German label, issued on CD single, 12" single, 12" picture disc, 10" promo-only single and even on MiniDisc! The version of 'TV' itself (as opposed to the 'TV2' and 'TELEVISION' version) is much shorter than the version issued on the 'ESPERANTO' album.

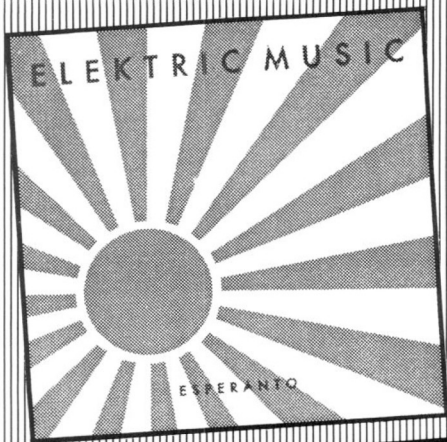
The CD single (SPV, 055-92673) contains two tracks; 'TV' (4.04) and 'TELEVISION' (4.00). 'TELEVISION' is a slower, more instrumental tangent to the track and is quite different. The CD itself is a picture CD and uses the full colour test-card logo from the sleeve design to good effect. The packaging of this release is the familiar slim plastic case format instead of the digipak used for 'CROSSTALK'.

The 12" single (SPV, 050-92675) contains 'TV2' (5.44), which is longer and very different from both 'TV' and 'TELEVISION'. The B side contains only 'TELEVISION'. The picture sleeve uses the same 'test-card' design though is less effective in its emulation due to the plain white background!

The 12" picture disc single contains the same tracks and has the same cat. no. as the standard issue but comes in a plain black cover with a large circle cut in the front through which the picture disc is visible. The picture disc itself uses the test-card logo on side one, with the reverse featuring the text from the rear of the cover, but against a plain white background, not the grey/white grid. The picture disc can be seen in the promo video for 'TV' quite extensively.

The 10" promo single (SPV, 000-92675) is similar in nature to the one for 'CROSSTALK', in terms of its packaging. On the A side it features 'TV' (4.04) while the B side features 'TV2' (5.44). The record is in a plain white cardboard sleeve, with the round, centre portion of the testcard design

Esperanto - German CD, 1993



Lifestyle - German CD single, 1993

rubber-stamped on the front. Above this is 'ELEKTRIC MUSIC' and below is the signatures of both Karl and Lothar (in felt pen) either side of the title 'TV'. Record labels are plain white, with just 'A' and 'B' on them. There is a small sticker on the paper inner sleeve giving track details.

(Details of this 10" supplied by Mark Stagg - thanks!)

The MiniDisc (SPV, 076-926-78) Now then, quite an oddity this. It contains four tracks in total; 'TV', 'TV2', 'CROSSTALK' and 'INTERCOMIX'. The sleeve for this also contains an additional picture of the band themselves, in silhouette form against a projection of the sleeve design. It would appear to be very rare indeed - somewhere in the regions of 200 copies, many of which were promotional copies.

'ESPERANTO'

Formats; CD and Cassette.

The bands debut album was released on CD (SPV 055-93853), and cassette formats only - no vinyl. However, there are two versions of the CD release - one in the standard plastic 'jewel case' packaging and a limited edition 'digipak' release too.

'LIFESTYLE'

Formats; CD single, 12" single.

The CD single, (SPV 055-93853), contains five mixes of the track - four new ones and also the original album mix. It comes in a colourful picture sleeve design and black coloured CD with one of the motifs from the sleeve used as a background to the design. The five versions of the track on the CD single are 'Radio-style', 'Club-style', 'Phoneme-style', 'Album-style' and 'Edit-style'. The remixes are quite different and have met with a good reception from most listeners.

The 12" single, (SPV, 050-93855) only contains three of the mixes; 'Club-style', 'Phoneme-style', and 'Edit-style'. The picture sleeve is as per the CD single.

BRITAIN

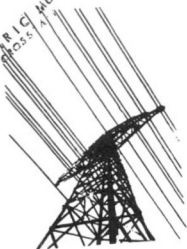
'ESPERANTO'

Formats; CD and Cassette.

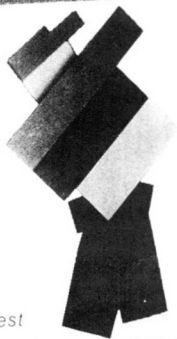
Like Germany, the UK release was only on CD and cassette formats. There was a vinyl release

Crosstalk - German 10" Promo (1992)

ELEKTRIC MUSIC
CROSSTALK



ELEKTRIC MUSIC *Lifestyle*



east west

Lifestyle - UK 10" Promo (1993)

planned originally, but this never actually made it into production. Unlike the German issue, there is only the 'jewel case' packaging available - no digipak version. The actual sleeve design is almost identical to the German issue except for minor changes in record company details.

'TV'

Formats; 7", 12", CD single.

The 7" single, (EastWest, YZ755 / 4509-93124-7) unique to this EastWest release features **TV** (4.04) on the A side and **'TELEVISION'** (4.00) on the flip. The picture sleeve is a scaled down version of the design used originally on the German 12", though with amendments on the rear. Unfortunately, there is a mistake, with the sleeve and label stating that the A side contains **'TV2'** at 4.04; it is definitely the normal **'TV'** contained on the vinyl.

The 12" single, (EastWest, YZ755T / 4509 93125-0) does contain **'TV2'** (5.40) and with **'TELEVISION'** (4.00) on side two, it is basically identical to the German 12" issue, though the picture sleeve suffers a bit because it is much flimsier than the German effort. The labels, for both the 12" and 7", are like the German 12", with a black and white version of the circular testcard image on side one and the text on side two.

The CD single (EastWest, YZ755CD / 4509-93124-2) is very, very similar to the German edition, with the same two tracks, **'TV'** (4.04) and **'TELEVISION'** (4.00), but with a much less memorable design used for the CD itself. This version is just a standard silver disc with an arrangement of the graphics/text from the rear of the sleeve.

'LIFESTYLE'

Formats; 10" promo-only single

To date, there has been no commercial UK release for this single, so unless there is some reason why you might have received this natty little promo from EastWest, or come by it at a record fair or such, the majority of punters are still having to shell out for the more expensive German imports. (Actually, even fans in Germany are having difficulty finding the 12", in its home country.)

This UK 10" promo features a different picture sleeve in comparison to the German issues. It retains the black and white figure from the right hand side of the German sleeve but placed on a white background this time and with a red oblong at the top with the titles, in black, on it. In line with the German 12", it only contains three of the mixes of **'LIFESTYLE'**.

ELEKTRIC MUSIC - sideline projects

PLANET ROCK - Afrika Bambaataa

Released in two parts. The Elektric Music mix appears on the first version, on 12" and CD single. The record also features two other mixes.

12" A: Planet Rock (2000 Mix) (by 808 State) / Planet Rock (In The Pocket Mix) (by Eric Kupper and Mohamed Monetta)

B: 'Planet Rock' (Classic Mix) (by Elektric Music)

Tommy Boy records, ZANG 29T

Also on CD with the same tracks.

HEAVEN IN PAIN - Our Heaven

This single was issued in several countries in mainland Europe but not the UK. In Germany it was released on 12" and CD single. It was mixed by Jon Caffery and produced, arranged and remixed by Lothar and Karl.

12" A: 'Heaven In Pain' (7" Radio Version) (4.00) / 'Heaven In Pain' (12" Edit Mix) (7.08)

B: 'Heaven In Pain' (12" Loop Mix) (4.25) / 'Heaven In Pain' (Ambient Mix) (3.53)

SPV records, 050 88825

Same tracks featured on CD single. SPV, 055 88823 Whether a 7" was pressed I don't know.

RUBY TRAX - NME Sampler

Released on both a three CD set and cassette set, and later on a limited edition vinyl set. The set was available, initially, only by mail from the NME. The set features 39 UK number 1 hits and a number 2.

Elektric Music's version of 'Baby Come Back' is featured in disc three and following on from that is Ride's version of Kraftwerk's 'The Model'. The sleeve notes contain a little about the group.

CD; NME 40 CD *Also available on LP and Tape formats.*

INFORMATION SOCIETY

The album I have only traced to the States, where it will than likely have been released on CD and tape only. The album, called '**Peace and Love Inc.**' contains two tracks produced by Elektric Music - 'Where Would I Be Without IBM?' and 'To Be Free'.

Finally, the **Rheingold** remix project, 'Drieklangdimensionen' single I know very little about except it was released on CD single (also 12" possibly) in Germany and the track is heavily remixed compared to the original version on the 'Rheingold' album.

RHEINGOLD releases - Germany

LP	RHEINGOLD	Welt Records 1C 064-46160	1980
CD	RHEINGOLD	EMI-Electrola 1C 538-7948072	Re-issue
LP	R	Welt Records 1C 064-46480	1982
CD	R	EMI-Electrola 1C 077778123422	
LP	DISTANZ	CBS 25871	1984



OUTRO

I hope this fanzine has answered those unanswered questions you wanted to know about.

If anybody has any comments on Elektric Music and or 'Esperanto', I would gladly like to hear from you.

Please write to;



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- WRITTEN BY PAUL WILKINSON • AKTIVITÄT STYLING - IAC •
 - WITH THANKS TO MARCUS BRINK AND FRIENDS (K-L-S) •
 - HANNAH HOLDER • ANITA STRYMNWICZ • MARK STAGG •
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